

B O S T O N
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101st SEASON 1885-1986

JOHN WILLIAMS, CONDUCTOR

The Boston Pops Esplanade Orchestra

5 - 10 July 1986

B O S T O N

P O P S

1 9 8 6

**THE BOSTON POPS
ESPLANADE
ORCHESTRA**

JOHN WILLIAMS,
Conductor

HARRY ELLIS DICKSON,
Associate Conductor

First Violins

Joseph Scheer
Maynard Goldman
Joseph Conte
Karen Van Sant
Valeria Kuchment
Abraham Mishkind
Kristina Nilsson
Carolyn Edwards
Abraham Applebaum
Sharan Leventhal
John Williams
Ann Leathers
Michael Rosenbloom
Sandra Kott
Wilma Smith
Anita Brooker

Second Violins

William Waterhouse
Shirley Boyle
Diane Pettipaw
Lisa Crockett
Judith Eissenberg
David Jacobson
Kay Knudsen
Gerald Mordis
Jason Meyer
Darrow White
Priscilla Hallberg
Victoria Kintner

Violas

Kenneth Stalberg
Jean Haig
Ronald Houston
Anne Black
John Englund
Rachel Mahoney
Barbara Kroll
Pamela Geannelis

Cellos

Alan Stepansky
David Finch
George Seaman
Miron Yampolsky
Dorothea Jump
Joan Esch
Donald Anderson
Toni Rapier

Basses

Robert Caplin
Richard Robinson
Anthony Beadle
James Freeman
Barry Boettger
Justin Locke
Prentice Pilot

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Llewellyn Humphreys
Thomas Haunton

Trumpets

Bruce Hall
Thomas Smith
Dennis Alves
James Simpson

Trombones

Donald Sanders
John Huling
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp

Kay Kemper

Organ

Berj Zamkochian

Piano

Bob Winter

Librarian

William Shisler

Personnel Manager

Harry Shapiro

Stage Coordinator

Cleveland Morrison

JOHN WILLIAMS



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty-five films, including *Goodbye, Mr. Chips*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)*, *Return of the Jedi*, *Indiana Jones and the Temple of Doom*, and, most recently, *The River*. He has received 21 Academy Award nomina-

tions and has been awarded four Oscars and 15 Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September 1980. He dedicated his *Pops on the March* to the late Arthur Fiedler, and opened the 1983 Pops season with the *Esplanade Overture* written especially for the Boston Pops. Mr. Williams was commissioned to compose the official fanfare and theme for the 1984 Summer Olympic Games in Los Angeles. For the Pops 100th Birthday in 1985 he composed a tuba concerto premiered by the Boston Symphony Orchestra's tuba player, Chester Schmitz. Mr. Williams recently completed the *Mission Theme* for NBC News and the Liberty Fanfare, commissioned by the Statue of Liberty-Ellis Island Foundation, Inc., for the unveiling of the Statue of Liberty on July 4. Last month, the fanfare was given its world premiere performance and was recorded by the Boston Pops Orchestra

on Philips records for later release.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, *Aisle Seat*, *Pops Out of This World*, and *Boston Pops on Stage*. His collaboration with soprano Jessye Norman, entitled *With a Song in My Heart*, and *America, the Dream Goes On*, a collection of favorite Americana, were released last year under a continuing exclusive contract with Philips records. *Swing, Swing, Swing*, a collection of big band music, was released in the spring of 1986 and has already sold more than 50,000 copies.

In July 1985 Williams led the Pops on a fourteen-city national tour sponsored by

the Signal Companies, Inc., in celebration of the Pops' 100th Birthday. Included were performances in New York's Central Park, on the steps of the Lincoln Memorial in Washington, D.C., and at the White House, in addition to concerts at the Blossom and Ravinia festivals, and in Los Angeles and Houston. Williams has also appeared as guest conductor with several major orchestras, including London, Cleveland, Philadelphia, Toronto, and Montreal. In the past few years, he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music. Mr. Williams recently completed the soundtrack for the film *Space Camp*, which opened last month.



HARRY ELLIS DICKSON



Associate Conductor of the Boston Pops since January 1980, Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first-violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938. The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee

College of Music, Curry College, North Adams State College, Southeastern Massachusetts University, and the American College of Greece in Athens. In May he received honorary degrees from Emmanuel College in Boston and Lesley College in Cambridge, Massachusetts, as well as the "Excellence in Education" award from Pi Lambda Theta, a national honor and professional association in education. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. In addition to his commitment to the Boston Pops, he has conducted Pops concerts with the Worcester Symphony, the Springfield (Massachusetts) Symphony, the Montreal Symphony, the Vancouver Symphony, the National Symphony in Washington, and the Orchestra London, Ontario.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor. Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1959, he initiated the BSO's annual series of Boston Symphony Youth Concerts, and in 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis.

PATRIOTIC SING-ALONG

arranged by Richard Hayman

AMERICA

My country 'tis of thee, Sweet land of liberty,
Of thee I sing.
Land where my fathers died! Land of the
Pilgrim's pride!
From ev'ry mountain side, Let freedom ring!

AMERICA, THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties. Above the fruited
plain.
America! America! God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town a-ridin' on a
pony.
He stuck a feather in his hat and called it
macaroni.
Yankee Doodle keep it up, Yankee Doodle
dandy,
Mind the music and the step, and with the girls be handy.

I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle Dandy, a Yankee Doodle
do or die
A real live nephew of my Uncle Sam,
Born on the Fourth of July
I've got a Yankee Doodle Sweetheart,
She's my Yankee Doodle joy
Yankee Doodle came to town, a-ridin' on a pony.
I am a Yankee Doodle boy.

COLUMBIA, THE GEM OF THE OCEAN

O Columbia the gem of the ocean,
The home of the brave and the free,
The shrine of each patriot's devotion,
A world offers homage to thee.
Thy mandate makes heroes assemble
When Liberty's form stands in view.
Thy banners make tyranny tremble,
When borne by the red, white, and blue!
Three cheers for the red, white and blue!
Three cheers for the red, white, and blue!
Thy banners make tyranny tremble,
Three cheers for the red, white, and blue!

THIS LAND IS YOUR LAND

This land is your land, this land is my land,
From California to the New York island,
From the redwood forest to the Gulf Stream
waters;

This land was made for you and me.

*Words and music by Woody Guthrie
TRO-© 1956-1958-1970 Ludlow Music, Inc., New York
Used by permission.*

YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high flying
flag;
And forever in peace may you wave;
You're the emblem of the land I love;
The home of the free and the brave.
Ev'ry heart beats true, Under red, white and
blue
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming of
the Lord;
He is trampling out the vintage where the grapes
of wrath are stored;
He has loosed the fateful lightning of his terrible
swift sword:
His truth is marching on.
Glory, glory hallelujah!
Glory, glory hallelujah!
Glory, glory hallelujah!
His truth is marching on.

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, July 5, 1986 at 8

THE ESPLANADE

Liberty Fanfare Williams
Commissioned by the Statue of Liberty/Ellis Island Foundation

Another Op'nin, Another Show, from *Kiss Me, Kate* Porter-Courage

Come Fly With Me—A Tribute to Frank Sinatra arr. M. Stevens
Come Fly With Me—Call Me Irresponsible—
I've Got You Under My Skin—My Way—
My Kind of Town, Chicago Is—All the Way

Carnival of Venice arr. T. Stevens
BRUCE HALL
THOMAS SMITH
DENNIS ALVES
JAMES SIMPSON

INTERMISSION

THE STAR SPANGLED BANNER

I Love a Parade, from the Cotton Club Review *Rhythmmania* Arlen-Hayman

Patriotic Sing-Along arr. Hayman
America—America, the Beautiful—Yankee Doodle—
I'm a Yankee Doodle Dandy—Columbia, the Gem of
the Ocean—This Land Is Your Land—You're a Grand
Old Flag—Battle Hymn of the Republic

1812, Overture Solennelle Tchaikovsky

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

Baldwin Piano

AMERICA SINGS

arranged by Peter Bodge

A HOT TIME IN THE OLD TOWN TONIGHT

Words by Joe Hayden; music by Theo. A. Metz

When you hear dem a bells go ding, ling, ling,
All join 'round and sweetly you must sing,
And when the verse am through,
In the chorus all join in,
There'll be a hot time in the old town tonight.

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IN THE GOOD OLD SUMMER TIME

Words by Ren Shields; music by George Evans

In the good old summer time,
In the good old summer time,
Strolling thro' the shady lanes,
With your baby mine;
You hold her hand and she holds yours,
And that's a very good sign
That she's your tootsey wootsey
In the good old summer time.

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I'VE BEEN WORKING ON THE RAILROAD

Adapted by Margaret and Travis Johnson

I've been workin' on the railroad
All the live long day.
I've been workin' on the railroad.
Just to pass the time away.
Can't you hear the whistle blowin'?
Rise up so early in the morn!
Can't you hear the captain shoutin'
'Dinah, blow your horn'?

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WHEN IRISH EYES ARE SMILING

Lyric by Chauncy Olcott and Geo. Graff Jr;
music by Ernest R. Ball

When Irish eyes are smiling,
Sure it's like a morn in spring.
In the lilt of Irish laughter,
You can hear the angels sing.
When Irish hearts are happy,
All the world seems bright and gay,
And when Irish eyes are smiling,
Sure they steal your heart away.

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DOWN BY THE OLD MILL STREAM

Words and music by Tell Taylor

Down by the old mill stream,
Where I first met you,
With your eyes of blue,
Dressed in gingham too,
It was there I knew,
That you loved me true,
You were sixteen,
My village queen,
By the old mill stream.

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GOD BLESS AMERICA

Words and music by Irving Berlin

God bless America,
Land that I love.
Stand beside her and guide her
Through the night with the light from above.
From the mountains, to the prairies,
To the oceans, white with foam,
God bless America,
My home sweet home.

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The Esplanade Concerts are supported in part by income from the
Arthur Fiedler Esplanade Concert Fund at the Boston Foundation.

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, July 6, 1986 at 8

HARRY ELLIS DICKSON conducting

THE ESPLANADE

Rákóczy March from *The Damnation of Faust* Berlioz

Overture to *The Barber of Seville* Rossini

Clair de lune Debussy

Gaîté parisienne suite Offenbach

Overture—Allegro brillante—Polka—

Galop—Valse—March—Can-Can—Finale

INTERMISSION

THE STAR SPANGLED BANNER

Richard Rodgers Waltzes arr. Anderson

George M. Cohan Medley arr. Bodge

Give My Regards to Broadway—Mary's a Grand

Old Name—Nellie Kelly, I Love You—You're a

Grand Old Flag—You Remind Me of My Mother—

Harrigan—Yankee Doodle Dandy

America Sings arr. Bodge

A Hot Time in the Old Town Tonight—I've Been

Working on the Railroad—Down by the Old Mill Stream—

In the Good Old Summer Time—When Irish Eyes Are

Smiling—God Bless America

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

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Baldwin Piano

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Monday evening, July 7, 1986 at 8

HARRY ELLIS DICKSON conducting

THE ESPLANADE

Symphony No. 4 in F minor

Tchaikovsky

Andante sostenuto

Andantino in modo di canzona

Scherzo: Pizzicato ostinato

Finale: Allegro con fuoco

INTERMISSION

THE STAR SPANGLED BANNER

Consider Yourself, from *Oliver*

Bart-Stevens

Selections from *West Side Story*

Bernstein-Mason

I Feel Pretty—Maria—Something's Coming—

Tonight—One Hand, One Heart—Cool—America

I Love a Parade, from the Cotton Club Review *Rhythmmania*

Arlen-Hayman

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

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Baldwin Piano

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, July 8, 1986 at 8

HARRY ELLIS DICKSON conducting

THE ESPLANADE

Entrance of the Guests from *Tannhäuser* Wagner

Suite from *The Water Music* Handel-Harty

Eine Kleine Nachtmusik, K.525 Mozart

Allegro

Romanze

Menuett

Rondo

INTERMISSION

THE STAR SPANGLED BANNER

Allegro moderato from Violin Concerto in D Tchaikovsky
ARIADNE DASKALAKIS

Selections from *My Fair Lady* Loewe-Hayman
Get Me to the Church On Time—Wouldn't It Be
Lovely—I've Grown Accustomed to Her Face—
I Could Have Danced All Night—On the Street
Where You Live—The Rain in Spain—With a
Little Bit of Luck

For a biography of Ariadne Daskalakis, please see the next page.

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

Baldwin Piano

GUEST ARTIST



ARIADNE DASKALAKIS

Entering the twelfth grade of the Winsor School in Boston, Ariadne Daskalakis has studied the violin for eleven years. She currently studies with Eric Rosenblith and is a member of the New England Conservatory

Youth Chamber Orchestra. With that ensemble, she has performed on tour in the midwestern United States, as well as in the Soviet Union, Romania, Poland, and Austria. She has been violin soloist with the New England Conservatory Youth Repertory Orchestra and the Mystic Valley Orchestra. In 1983, Ariadne was a runner-up in the New England Conservatory Concerto Competition as a contestant on piano, and the following year she won that competition on violin. Other awards include prizes from the Massachusetts Music Teachers' Association, the Brookline Chamber Music Society, the Harvard Musical Association, and the Harry Dubbs Memorial Award, which resulted in a solo performance with the Boston University Symphony Orchestra in a Brookline Youth Concert. Ariadne was the first recipient of the Christa Corrigan McAuliffe Memorial Medallion from Framingham State College, in recognition of her academic and musical achievements.



An early photograph of Arthur Fiedler with the Pops orchestra on the Esplanade

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, July 9, 1986 at 8

HARRY ELLIS DICKSON conducting

THE ESPLANADE

Polonaise from *Eugen Onegin*

Tchaikovsky

Symphony No. 4 in A, Op. 90, *Italian*

Mendelssohn

Allegro vivace

Andante con moto

Con moto moderato

Saltarello: Presto

INTERMISSION

THE STAR SPANGLED BANNER

Emperor Waltzes

Strauss

Selections from *The Sound of Music*

Rodgers-Bennett

The Sound of Music—How Can Love Survive—

The Lonely Goat-Herd—My Favorite Things—

Sixteen Going on Seventeen—So Long, Farewell—

Do-Re-Mi—Edelweiss—An Ordinary Couple—

No Way to Stop It—Maria—Climb Every Mountain

Strike Up the Band

Gershwin-Green

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Baldwin Piano

GUEST ARTIST



DOUW A. FONDA

A 1986 graduate of New England Conservatory's Walnut Hill School in Natick and a student of George Seaman, Douw Fonda previously studied at the Longy School of Music for three years. He will attend the Eastman School of Music in the fall, where he will study with Steven Doane. He has recently returned from a tour of the mid-west with New England Conservatory's Youth Chamber Orchestra, conducted by Benjamin Zander. In addition to an appearance as cello soloist with the Young People's Philharmonia of the Western Massachusetts Youth Symphony Orchestras, he has given solo recitals at Walnut Hill and in his home town of Northampton, Massachusetts. Winner of the recent Longmeadow Youth League Competition, he will return to Tanglewood this summer for his second year in the Young Artists Quartet program of the Boston University Tanglewood Institute. Douw enjoys participating in many sports, particularly soccer.



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Rasenthal, Juneau; Jack Sanders, Los Angeles; Gregg Tallman, San Francisco; Gary Unruh, Fresno; Kimaree Titmus, Los Angeles; Miwako Watanabe, Los Angeles; Bob Winter, Boston.

DANCE: Sallie Whalen, Los Angeles; Bob Rizza, NYC.

THEATRE: Ron O'Leary, U. of Maryland; Ken Risch, U of A, Fairbanks.

MUSICAL THEATRE: Chris Callaway, NYC; Dean Burris, New York City.

VISUAL ARTS: Bab Kaupelis, NYC.

SPOTLIGHT GUEST ARTISTS: BUDDY DeFRANCO; TERRY GIBBS.

For Festival brochure, send self-addressed, stamped envelope to:
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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, July 10, 1986 at 8

HARRY ELLIS DICKSON conducting

THE ESPLANADE

Prelude to *Die Meistersinger*

Wagner

Little Fugue in G minor

Bach-Cailliet

Blue Danube Waltzes

Strauss

INTERMISSION

THE STAR SPANGLED BANNER

Concerto No. 1 in A minor for cello and orchestra

Saint-Saëns

Allegro non troppo

Allegretto con moto

Allegro non troppo

DOUW FONDA

España

Chabrier

Selections from *Girl Crazy*

Gershwin-Anderson

I Got Rhythm—Embraceable You—

Bidin' My Time—But Not for Me—

I Got Rhythm (reprise)

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

Baldwin Piano

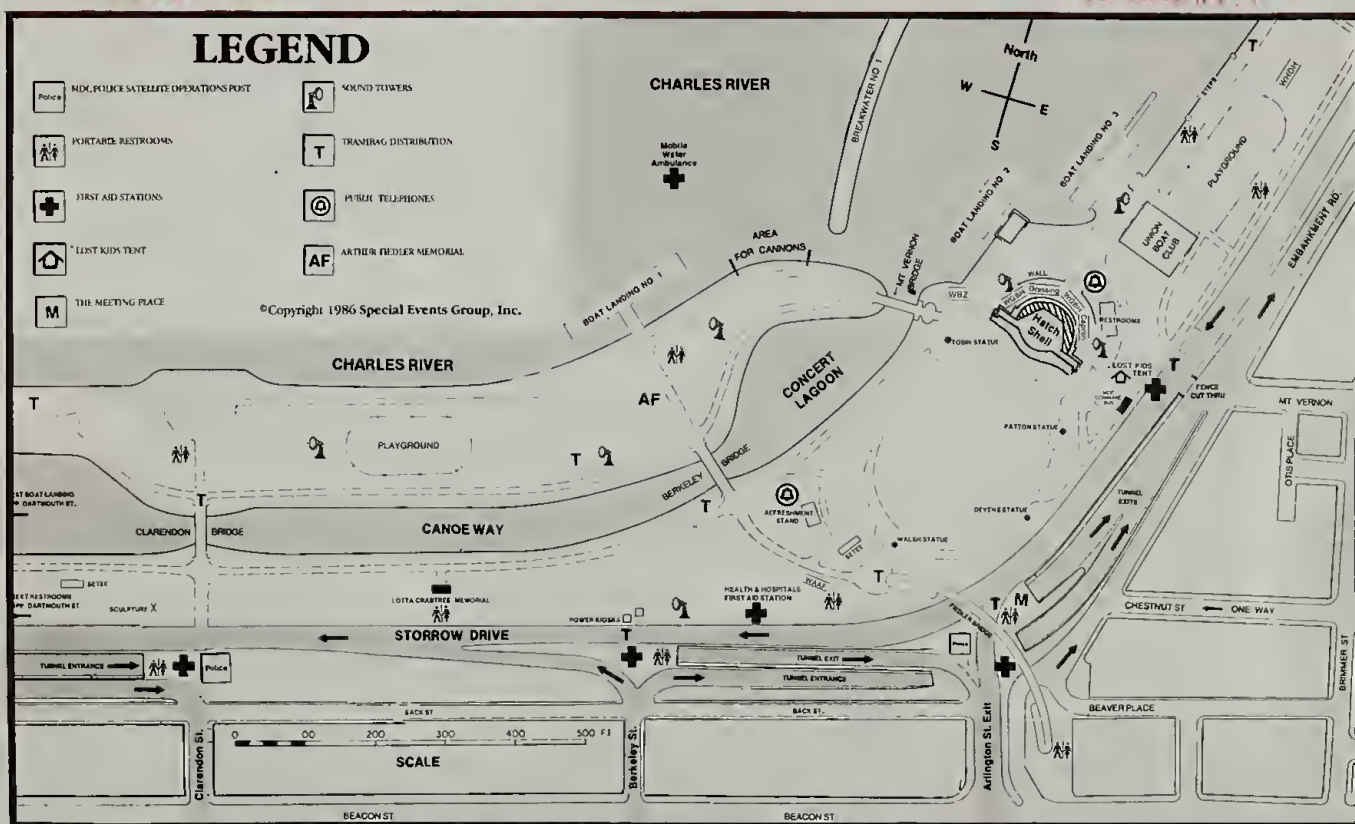
B O S T O N

P O P S

1 9 8 6

Go Fourth on the Fifth!

BOSTON ESPLANADE
July 5, 1986



GUIDE TO SERVICES

Special Events Group has provided many facilities for your comfort and safety.

IN AN EMERGENCY

Police Throughout the crowd, there are MetroPolice officers. They are in contact with the Special Events Group operations center by radio and can assist you if necessary. They will also be keeping aisles open at strategic locations through the crowd. This is so that people can come and go in freedom and safety. Please help the officers keep the aisles open.

RESTROOMS

Restrooms More than 125 portable restrooms have been brought in for your comfort. Refer to the map for the location nearest you. For handicapped persons, there is a permanent restroom facility to the right rear of the Shell, and another to the left of the area covered by the map, near Dartmouth Street on the Esplanade.

MEDICAL SERVICES

Medical Services The Boston Health and Hospitals Emergency Medical Service works closely with Special Events Group to provide for your safety. Their personnel are at the locations indicated to give simple first aid. For more serious incidents, there are Emergency Medical Services ambulances standing by on Boston streets at the edges of the crowd to provide quick transportation if necessary. On the river side of the Esplanade, there is a mobile water ambulance, in addition to the many MetroPolice patrol boats. These are all linked by radio to dispatchers in the Special Events Group operations center for prompt response. **NOTE:** Boat Landing No. 2 is a restricted area for use only by MetroPolice, Emergency Medical Services, and Special Events Group boats.

LOST PEOPLE

Lost People This year, there is a change. For Kids Only -- Special Events Group personnel have a facility for lost children to the right of the Hatch Shell. This is for lost children and their parents only. Lost children will be brought to this

tent and cared for. The names of lost children actually in the tent will be broadcast on the public address system approximately every forty-five minutes. The announcement of names will be strictly limited to this circumstance.

M For Bigger Lost People -- A central meeting place for people who become separated from each other is located on the traffic island beneath the Arthur Fiedler footbridge. If you become separated from the people you came with, we suggest you go to this location to find them. MetroPolice officers and Lost Kids' personnel will be directing lost people to this location.

SOUND TOWERS

Sound Towers Special Events Group has engaged the services of Capron, Incorporated to provide high-quality sound reinforcement over a broad area. The towers are very powerful, and they will be very loud. Those who do not like loud music should find a place away from the towers. The towers will be louder during the actual concert than they are during the day, so you should choose your location with this in mind. Beginning at noon, the sound system will carry recorded music and special announcements.

TRASH

Trash By the time you read this, we hope you have a trashbag. Special Events Group has brought in tens of thousands of plastic trash bags. If you did not receive one on your way in, additional bags are being distributed by Special Events Group volunteers throughout the Esplanade area. Keeping the Esplanade as clean as possible is your part of this event. Please put your trash, and any other trash you see around, in the bag. If necessary, share your bag with your neighbor. At the end of the evening, tie a knot in the top of the bag and place them in piles on the ground. A clean-up crew will move into this area late tonight when we leave. You can help them by getting every bit of trash into these bags.

WEATHER

Weather Meteorologist Peter Neilliey is in the MIT weather radar center, with a direct line to the Special Events Group operations center. If a shower or a thunderstorm approaches, you will be warned in advance by means of the public address system, and given as much information about intensity or duration as we have available. Only in the case of very severe weather will the concert be cancelled.

TELEVISION

Television Tonight's concert is being televised live by Cambridge Television Productions, Inc. and broadcast locally by WNEV-TV Channel 7 Boston's CBS station. If you see a camera pointed in your direction, feel free to wave to the folks at home and show them what a good time you're having.

PUBLIC TRANSPORTATION

Public Transportation Here are the easiest ways to leave the area by public transportation:

RED LINE

Go to the Charles Street Station, by walking along the Esplanade or Storrow Drive toward the upper right-hand corner of the map. The Charles Street Station is a few blocks beyond that point.

GREEN LINE

Arlington Street Station: Walk along either Arlington Street or Berkeley Street. The station is about six blocks ahead at Boylston Street. The Berkeley Street entrance of the Arlington Street station will be open.

Copley Station: Walk along Clarendon Street. The station is about six blocks ahead and one block to the right, at Dartmouth Street and Boylston.

Use the Green Line for connections to the Blue Line at Government Center and to the Orange Line at Haymarket and North Stations.

WELCOME TO THE FIRST

For many, after a dozen years, this annual event on the Esplanade has come to feel like a family gathering. Just by being here, you become a part of this Fourth Family. To make you feel more at home, we've gathered some information about the family in past years.

First, as you can see, we are as varied as America. We are every size, every sex, every color, every creed. As you look around you, you will see that some of us are very old, and some of us are just learning to walk. Some of us live within a few blocks, and some have travelled from nations around the world to be here.

About half of us have attended before on the Fourth of July, an average of three times. The rest of us are here for the first time. About fifty percent of us live in and around Boston, twenty five percent come from the rest of New England, and twenty five percent from a greater distance. We tend to come in groups of four, and most of us have brought a picnic lunch. A few of us forgot or didn't hear about the rule against alcoholic beverages when we started out, but we got reminded by the MetroPolice officer checking coolers and baskets who asked us to put those kinds of beverages in the trash container. The reason for keeping this event alcohol-free is simple: it makes it safer and more fun for everybody.

As you look around you, you'll see a number of people in uniform. They're part of the family, too, but they're working today. They are MetroPolice officers, medical technicians, firefighters, and, of course, the military who brought their artillery pieces. As you pass these people during the day, you might want to say a brief "thank you" to them for giving up their holiday to take care of us today. On the front of this program, you'll find a listing of the safety services which are provided here, along with a map that shows exactly where they're located.

THE FAMILY HISTORY

Arthur Fiedler first called people together here for the purpose of listening to serious music in the summer of 1929. He wanted all of the people to be able to share in the enjoyment of classical music, and to reach those who might not be inclined or able to go to Symphony Hall, he came here with a handful of musicians to establish the tradition of free outdoor classical concerts. Back then, the houses along Beacon Street were mostly private mansions, and there was no Storrow Drive. The men were wearing straw hats called "boaters," and ladies carried parasols and wore wide-brimmed bonnets held on with scarves.

Through the years, the people who came and who still come have been a part of all the important events that this country has faced. They suffered through the Great Depression, and went away to war. They were children playing at their parents' knees, and grew up to have children of their own. In their free time, they have continued to come to the Esplanade to hear music.

By 1978, when Fiedler celebrated his 50th Fourth of July here, the total attendance at these concerts was estimated to have been about eight million people. That included all of the people who came to all of the concerts during the times when there were thirty or more concerts a year. By the late 1960's and early 1970's, the number of concerts had shrunk considerably, as people turned toward television and easy automobile travel for their pastime activities. Then, in 1974, this event was born, the Fourth Family got together, and it's been growing ever since. Today, there is a renaissance of music and activity at the Esplanade under the direction of the Metropolitan Division of the Metropolitan District Commission.

THE HISTORY OF THE EVENT

Arthur Fiedler's hobby was chasing fires, and he often pursued it with his friend David Mugar. One night, in the spring of 1974, while they were riding around in the darkened streets of Boston, Mr. Fiedler said that he would like to play the 1812 Overture for the coming Fourth of July, but that whenever he had played it at Tanglewood, the summer home of the Boston Symphony Orchestra, the cannons they tried to use never went off in the right places. Mugar promised to look into it, and that's how the Army joined the orchestra. Mugar enlisted the aid of his friend Bnh Carey, and together the pair sought out churchbells and began to put together the logistical support and coordination services for the event; but on the morning of July 4, 1974, they were not sure that very many people were going to actually show up.

They needn't have worried. One of the largest crowds in the city's history, about one hundred thousand people, came, overflowing the area and the facilities provided and, incidentally, leaving behind one of the worst trash problems ever seen here. Fortunately, the evening went on without serious mishaps. A new Boston tradition was born that night, and with it, the need for a team approach to serving the people. That is how Special Events Group came into being.

Since 1974, more than 2.5 million people have become a part of the Fourth Family. In 1976, for the U.S. Bicentennial, the Fourth Family won a place in the Guinness Book of World Records, when 400,000 of us gathered here, and tonight, if you join in the singing for the Patriotic Sing-along, you will be a part of one of the world's largest choirs.

JOHN WILLIAMS AND HIS MUSIC

Maestro John Williams had been leading large symphony orchestras on movie soundstages for many years when he was appointed conductor of the Boston Pops in 1980. At that time, he stood nervously backstage at Symphony Hall, remarking that he had seen many orchestras, but few audiences in his career. Millions upon millions of people knew his music well, and had thrilled and cheered to it in darkened theatres around the world. The musical score of a film often contributes as much as the pictures or the dialogue to the drama and excitement. John Williams not only conducted but composed the music for such action hits as Star Wars, Jaws, E.T., Superman, and many more.

Williams went west as a young man when his family moved to Los Angeles in 1948, and while he returned to New York to study at the Juilliard School of Music and with private teachers, the lure of Hollywood drew him back to the west and work with the legendary Alfred Newman, Franz Waxman, and Bernard Hermann. Williams went on to become a film legend himself.

John Williams has earned an extraordinary collection of awards and honors. Twenty-one Academy Award nominations have resulted in four Oscars, fifteen Grammys, a whole collection of gold and platinum records, and many more awards. Williams composes the music by which America observes important events, both solemn and grandiose. Boston celebrated its 350th anniversary to the strains of Williams' Jubilee 350 Fanfare, and athletes marched in the opening parade of the 1984 Olympic Games to Williams' official fanfare and theme.

When he joined the Pops in 1980, John Williams composed Pops on the March, dedicating it to Arthur Fiedler, and he opened the 1983 Pops season with his Esplanade Overture. Millions of television viewers listen to the music of John Williams every weeknight when the NBC Nightly News begins with his Mission Theme. John Williams has led the Boston Pops Orchestra on a number of triumphant tours, and is, himself, a much sought-after guest conductor for other major orchestras.

THE LIBERTY FANFARE

Last night, tens of millions of people, in person and by television, were scheduled to watch history being made to the music of John Williams, as President Ronald Reagan rededicated the Statue of Liberty. When the Statue of Liberty-Ellis Island Foundation planned the celebration and wanted music to mark the important occasion, they turned to John Williams. When the question of who should play the new music arose, they recognized the long tradition of the Boston Pops Orchestra as the hometown band of an entire country and asked if it would be possible for Boston to delay this Fourth of July celebration for 24 hours to share its orchestra with the nation and the world. John Williams has chosen this work to herald the return of the Orchestra to Boston, and the rekindling of the Fourth of July tradition tonight on the Fifth.

THE 1812 OVERTURE

This music was first heard one hundred and four years ago, commemorating an historic battle that took place seventy years before that, but the Fourth Family comes to hear it because it marks a tradition here. The plain and simple fact is that the piece is a whopper. It has one of the longest, loudest, most invigorating finales ever written, and it was originally conceived to include cathedral bells and a battery of cannons. Aerial fireworks, which are now added to the piece in outdoor festival performances around the world, were first used here on the Esplanade in 1974. The whole affair was so exciting and so much fun, that now we repeat it again each year. It has added some important auxiliary players to the Boston Pops Esplanade Orchestra.

Special Events Group, Inc. A Non-Profit Corporation For The People of Boston

STAFF

David B. Mugar
Executive Producer
Nancy A. Randall
Producer

Laurel A. Lee
Associate Producer

Robert D. Carey
Associate Producer

George K. Ryan, Jr.
Media Coordinator

PRODUCTION

Kevin L. Clark
Production Manager

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FOURTH ON THE FIFTH

THE TRUSTY CANNONEERS

One of Arthur Fiedler's initial concerns for the 1812 Overture was that none of the cannons he had tried to use over the years fired exactly when they were called for. That problem was solved here in 1974 by the use of modern artillery pieces. Every year members of the Yankee Division of the 102nd Field Artillery came to recreate the cannons of the 1812. This year we welcome back the First Battalion of the 102nd. They have been a part of the Fourth of July on the Esplanade for a number of years, and this unit is used to being by the river. It was with this very unit, a long time ago, that George Washington crossed the Delaware in 1876. He surprised the British at Trenton and turned the tide of the Revolutionary War for the Independence we celebrate tonight. We urge everybody not to crowd too closely to the guns. They are not only loud, they will be laying down a barrage of fire and smoke when their turn comes.

THE ADVENT GUILD OF BELLRINGERS

For the thirteenth year in a row, as we settle down in anticipation of the 1812, Ringingmaster Donald Morrison and a group of 8 men and women will be climbing the narrow stairs to a small room beneath the belfry of the Church of the Advent. The steeple of the Church can be seen by looking far to the right of the Hatch Shell, down Mount Vernon Street. Here, the ropes hang from eight bells weighing almost ten thousand pounds. At the appropriate moment in the 1812, the huge bells, ranging in width from two and one-half to over four feet, will carry on a Boston tradition of precision and dedication more than two hundred years old, dating from before 1750, when a smithy named Paul Revere signed a contract with the bellringers of the Old North Church.

The bells of the Church of the Advent were hung in 1900, and were cast in the same foundry that produced the Liberty Bell and Big Ben in Westminster Abbey. Boston is unusual, both in having one of the few peals of change-ringing bells in the United States, and in having a resident group of change-ringers, who sound the bells in exact, intricate, and orderly patterns. The Advent Guild of Bell Ringers is an important part of the Fourth Family.

THE FIREWORKS

Someone once called fireworks "The candles on America's birthday cake," and, again this year, the candles will be lit by Pyrotechnology Incorporated. Ken Clark, Pyrotechnology chief, first joined the Fourth Family in 1977, when he was "on the shore." Clark had been engaged by the famed Grucci family of New York to photograph the fireworks of our July 4th get-together that year. The photos led to an apprenticeship for Clark, and it was not long before he was combining the ancient and honorable art of aerial fireworks with the modern refinement of computer-controlled synchronous firing.

Ken oversees a group of two dozen experts who, after a whole year of planning, have spent the last four days transforming the three old barges now anchored in the river into a forest of firing tubes. In real life, the people of Pyrotechnology are musicians and pipe organ builders, laser technicians and computer programmers, but for a few days each year, they are ordinance and explosives specialists, preparing to transform the night sky with the bursting, booming excitement that will shake the ground we're standing on.

THE FOURTH FAMILY ALBUM PICTURE SEARCH. \$100 REWARD

This year, for the first time, we're having an informal photograph contest. We're looking for the one photograph that best captures the spirit of this celebration on the Esplanade. There will be a \$100 prize awarded to the winner.

The rules are simple:

1. Only pictures taken July 5, 1986 on the Esplanade are eligible.
 2. Only prints, no negatives or slides, may be entered. Prints can be any size or process, black & white or color but they should be a copy, not your only original.
 3. You keep the negative in your possession.
 4. Please write the following information on the back of your print: the title (if any), your name, your address, and your telephone number.
 5. No prints will be returned, so remember to send a copy. The contest ends August 31, 1986, and the winner will be notified by September 30th. We'll all get to see the winning photograph right on these pages, next year.
- Send pictures to: Fourth Family Album, Special Events Group, 1 Bulfinch Place, Boston, MA 02114
Remember send a copy, since no pictures will be returned.
Good luck!

METROPARKS

Bill Geary was a kid when he came to hear Arthur Fiedler and the Boston Pops play Beethoven Overtures, and when soloist Leo Litwin joined them for George Gershwin's Rhapsody in Blue. The skyline of Boston was less crowded in the gathering twilight as he listened to the orchestra play here on the Esplanade at the Hatch Shell. The subway cars that took him home to Dorchester were hot and noisy, but it was the sound and sight of the concert that stayed in his imagination.

By the time he grew up to become MDC Commissioner William J. Geary in 1983, much of the lustre had faded from the Hatch Shell and the Esplanade. It seemed that the Shell came to life for only a few brief moments each year. Remembering the joy he felt as a boy, Bill Geary set out to change that. He created the concept of MetroParks, and set out on an unprecedented improvement program, not only along the Esplanade, but at parks within his domain across the eastern half of the Commonwealth. At the Shell itself, he instituted the MetroParks Concert Series, and this season, barely a day will go by that the stage of the Hatch Shell does not boast a full-scale show.

The list of stars and groups is too extensive to reproduce in its entirety, but there is a simple pattern to the presentations. Saturday is given over to Classical Music, Sunday afternoon to jazz. On Tuesday nights, ethnic music and dance are featured, and Wednesday nights bring country and western music. Thursday is for big band and swing lovers, and Friday night is designated "oldies night" at the Hatch Shell. The exceptions to the pattern are the nights immediately ahead, when the Boston Pops Esplanade Orchestra will perform tonight with John Williams and every night through the tenth of July under the baton of Harry Ellis Dickson, and the period from August 7th through the 16th when the Boston Ballet takes up temporary residence on the Hatch stage.

The MetroParks Concert Series is a remarkable achievement that brings together established stars and exciting newcomers in a program that everyone should be proud of but, more importantly, everyone should attend. You can get a complete listing of the performances in this year's series by calling 727-5215.

Commissioner Geary is only one of literally hundreds of MDC people in the Fourth Family. Behind the scenes of this event are 300 MetroParks employees and 400 MetroPolice officers, many of whom were here when the sun came up on the Esplanade, and many of whom will be here when we have long gone home tonight. Their diligence and dedication on behalf of us all are major components of this celebration.

COMMUNITY BOATING

Community Boating is another venerable institution that has become an important part of the Fourth Family, providing facilities and logistical support for the marine activities of the Special Events Group. The people at Community Boating are fun to work with. They are warm, helpful, talented and, best of all, cheerful. Of course, assisting Special Events Group is not their main task.

Community Boating is the non-profit sailing club which is dedicated to teaching sailing to the public. For two generations, thousands of people every year have found Community Boating to be the easiest and most affordable way to learn to sail and to continue sailing. Membership rates are low: \$50 for 30 days, \$100 for 75 days, and \$140 for the entire season from April first to November first - and the rates include unlimited use of the 120 boat fleet, with all the instruction you may require. There is even a new program for the popular sport of sailboarding. Younger sailors, 11-17, can join the Junior Program and sail all summer long for one dollar, including classes, use of the boats, and many special programs.

Community Boating is located between the Hatch Shell and the Longfellow Bridge. You don't have to be just a spectator watching the sailboats on the Charles from the shore. Whether you are a beginner or an experienced sailor, the sailing program operated on the Esplanade by Community Boating, in cooperation with MetroParks, has something to offer you. Stop by the boathouse, or call 523-1038 for more information.

SPECIAL EVENTS GROUP

From a small handful of people walking around with two-way radios, Special Events Group has grown to a tightly-knit organization of more than fifty skilled volunteers under the direction of Producer Nancy Randall. Special Events Group is the coordination point for the many agencies and organizations and institutions who combine to present this event. A non-profit corporation founded to serve the people of Boston, Special Events Group, Inc. is funded primarily by the David G. Mugar Foundation, but welcomes contributions. David Mugar is the Executive Producer of this event, and his family has provided the funding for the fireworks, programs, sound system, communications, trashbags, and many other elements of the show since its inception.

The people of Special Events Group are called upon to provide planning and logistical support at many and various occasions around Boston, including the visit of Pope John Paul, II, in 1979, the dedication of the John F. Kennedy Library that same year, the Luciano Pavarotti concert for the filming of the MGM film "Yes, Giorgio" in 1981, the Boston Arts Festival here at the Esplanade in 1985, and a number of public safety and coordination projects undertaken in a less-publicized manner at the request of the City of Boston. Special Events Group works throughout the year, organizing and planning this and other events, and is affiliated with Capron, Incorporated, Pyrotechnology, Inc., and Trustees of the Esplanade.

On July 4, 1974, when this event began, David Mugar watched the crowd grow in the hot afternoon sun and said, "This should be an old-fashioned, family event. A get-together, a picnic, fireworks, and a concert. Nothing fancy." We have added a number of support services and sophisticated technical facilities in an effort to serve an ever-growing Fourth of July Family, but, in all cases, we have tried to leave undisturbed the feeling that this day and evening should be "an old-fashioned, family event...a get-together, a picnic, fireworks, and a concert...nothing fancy." This year, we will not be conducting a survey, however we welcome your comments and criticisms on how we are doing. Our mailing address is:

Special Events Group, Inc.
One Bulfinch Place
Government Center
Boston, Massachusetts 02114



COMPLIMENTARY
PROGRAM

Boston Pops Esplanade Orchestra

John Williams, Conductor

Saturday evening, July 5, 1986 at 8:00
on the Esplanade

YANKEE DODDLE

*Dhl Yankee Doodle came to town e-ridin' on a pony.
He stuck a feather in his hat, and called it macarant.
Yankee Doodle keep it up, Yankee Doodle dandy,
Mind the music and the step, and with the girls be handy.*

I'M A YANKEE DODDLE DANDY

*I'm a Yankee Doodle Dandy, a Yankee Doodle do or die
A real live nephew of my Uncle Sam, Born on the fourth of July
I've got a Yankee Doodle Sweetheart, She's my Yankee Doodle joy
Yankee Doodle came to town, e-ridin' on a pony.
I'm a Yankee Doodle boy.*

COLUMBIA, THE GEM OF THE OCEAN

*O Columbia the gem of the ocean,
The home of the brave and the free,
The shrine of each patriot's devotion
A world offers homage to thee.
Thy mandate makes heroes assemble,
When Liberty's form stands in view,
Thy banners make tyranny tremble,
When borne by the red, white and blue!
Three cheers for the red, white and blue!
Three cheers for the red, white and blue!
Thy banners make tyranny tremble,
Three cheers for the red, white and blue!*

THIS LAND IS YOUR LAND

*This land is your land, this land is my land
From California to the New York Island,
From the redwood forest to the Gulf Stream waters:
This land was made for you and me.*

*Words and music by Woody Guthrie
TMO © 1956-1958-1979 Ludlow Music, Inc., N.Y.
Used by permission.*

YOU'RE A GRAND OLD FLAG

*You're a grand old flag, you're a high flying flag;
And lover in peace may you wave;
You're the emblem of the land I love.
The home of the free and the brave.
Ev'ry heart beats true, Under red, white and blue
Where there's never a doubt or brag;
But should old acquaintance be forgot,
Keep your eyes on the grand old flag.*

BATTLE HYMN OF THE REPUBLIC

*Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored
He has loosed the fateful lightning of his terrible swift sword;
His truth is marching on.
Glory, glory hallelujah! Glory, glory hallelujah!
Glory, glory hallelujah!
His truth is marching on.*

Williams

Liberty Fanfare
Commissioned by the Statue of
Liberty/Ellis Island Foundation

Another Op'nin' Another Show
from Kiss Me Kate

Come Fly With Me - A Tribute
to Frank Sinatra
Come Fly With Me-Call Me
Irresponsible-I've Got You
Under My Skin-My Way-My
Kind of Town, Chicago Is-
All The Way

Carnival of Venice
Bruce Hall
Thomas Smith
Dennis Alvas
James Simpson, soloists

Porter-Courage

arr. M. Stevens

arr. T. Stevens

Star-Spangled Banner

I Love A Parade from the
Cotton Club
Reviaw Rhythmania

Patriotic Sing-Along
America-America, the
Baautiful-Yankaa Doodle- I'm
a Yankaa Doodle Dandy-
Columbia, the Gem of the
Dcaan-This Land Is Your Lend-
You're a Grand Old Flag-Battle
Hymn of the Republic

1812, Ouverture Solennelle

John Williams and the Boston Pops Orchestra record exclusively for Philips
Records. Baldwin Piano

Arlen-Hayman

arr. Hayman

Tchalkovsky

INTERMISSION

Go Fourth
on the Fifth!

Sing-along

Arranged by Richard Hayman

AMERICA

*My country 'tis of thee: Sweet land of liberty, Of thee I sing.
Land where my fathers died! Land of the Pilgrim's pride!
From ev'ry mountain side, Let freedom ring!*

AMERICA, THE BEAUTIFUL

*O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties.
Above the fruited plain.
America! America! God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.*